



KERAMIC STUDIO

Vol. X. No. 4

SYRACUSE, NEW YORK

August, 1908



HE illustrations of the recent exhibit of the Chicago Ceramic Art Association show, more than anything we have seen of late, the marked advance in ceramic design since the early days of KERAMIC STUDIO. There does not seem to be a slavish following of one person's individuality, but independent work in several directions.

We are unable to judge of the color work or finish as the values do not reproduce and doubtless the designs do not subdue themselves to the form as they may in reality, seen in the original color tones.

It is altogether an exhibit of which they may well be proud as an association; compared with the illustrations given in past issues of KERAMIC STUDIO they have made a vast stride forward.

The illustrations of the work of the National League are always interesting and instructive, being gathered from so many sources and selected with care. One can expect to become acquainted with the best that is being done in this direction.

The Buffalo society illustrates for the first time the work of its members. Buffalo not long since was one of the nurseries of Keramic Art under the encouragement of Mr. Glenny. It has for some time rested on its laurels so that we welcome the hopeful sign in its coming to the front to try its work beside that of other clubs.

The Kansas City Club also seems to be quite in the forward movement. The tableware especially is in good taste and attractive design.

The Y. W. C. A. and Pratt Institute exhibitions are instructive and full of valuable suggestions for crafts work.

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KERAMIC STUDIO PUBLISHING COMPANY in response to frequent inquiries and requests for instructive books on china painting has decided to issue a series of books on "Ceramic Overglaze Decoration" under the general title of "The Class Room." The subjects will be "A Color Palette and its Use," "Flower Painting," "Backgrounds," "Conventional Decoration," "Gold, Paste and Enamels," "Lustres," "Figure Painting," "Firing," "Art of Teaching." These books will be uniform in size with The Rose Book and contain color studies and working designs selected from the best published by KERAMIC STUDIO since the first issue. The instruction will be thorough, condensing all the valuable material on each subject found in KERAMIC STUDIO up to date. Altogether the series will form a valuable working library of Ceramic Decoration. The different subjects will be sold separately, as well as combined. "The Book of Flower Painting", ten color plates and twenty half tone studies of flowers with thorough instruction from all our best writers, will be ready by Sept. 15th. Price the same as for the Rose Book, \$3.00. The illustrations will all be different from those contained in the Rose and Fruit Books and selected from the best issued in nine years of KERAMIC STUDIO.

PALETTE AND BENCH

THE first issue of PALETTE AND BENCH, our new magazine, will be the October number and will appear September 15th. The color supplement will be a still life by Wm. H. Chase, "The Pewter Jug." It will also contain the first papers of the following series of valuable articles, well and fully illustrated:

Oil Painting—Materials, etc., by Charles C. Curran.

Water Colors—Materials, etc., Rhoda Holmes Nicholls.

Still Life Painting—Emil Carlsen.

Modeling—Charles J. Pike.

Illumination—Florence D. Gotthold.

Miniature Painting—Wm. J. Baer.

Japanese Arrangement of Flowers—Mary Averill.

We have also secured for later issues the following contributions from well known artists:

Portrait Painting, Irving Wiles; Landscape, Ben Foster; Cast Drawing, Fred. Van Vliet Baker; Composition, Frank DuMond; Home Course in Drawing for Children, James Hall; Pen and Ink Illustration, Will. H. Drake; Scrub Method in Water Color, Henry B. Snell; Dutch Water Color, Mrs. E. M. Scott; Water Color on Dry Paper, Mrs. Freda V. Redmond; The Use of Water Color in Decoration, Mrs. Charles Weaver Parrish; Color, etc., Emily Noyes Vanderpool; Permanency of Colors, James Cantwell; Color and Light, Childe Hassam; Rapid Sketching, Helen Turner; Study of Trees Bare of Foliage, Wm. Coffin; Carved Leather, Mrs. Florence T. Humphreys; Stencil, Miss Nancy Beyer; Cross-stitch, Mertice McCrea Buck; Built-in Furniture, Elizabeth Saugstad; Wrought Iron, Gesso, etc., Katherine C. Budd; Fire Etching, Wm. Fosdick; Tempera Painting, Emil Carlsen. And we have been promised contributions by Colin Campbell Cooper, Charles Warren Eaton, Mrs. Henry B. Snell, Mrs. C. B. Conan, W. Castle Keith, Violet Oakley and others.

The magazine will be uniform in size with KERAMIC STUDIO, which will thereafter be exclusively devoted to ceramics. The department of Crafts, which has been a feature in that magazine for five years, will be transferred to PALETTE AND BENCH.

The subscription price is to be \$4.00 a year. Single copies, 40 cents; sample copies, 25 cents. The combined subscription to KERAMIC STUDIO and PALETTE AND BENCH will be \$7.00 a year, and this allowance in the subscription price of PALETTE AND BENCH will be made to all present subscribers of KERAMIC STUDIO.

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DESIGN COMPETITION

We again call the attention of our subscribers to the design competition for our December 1908 number. The competition closes on October 1st..

See back cover for subjects and list of prizes varying from \$5.00 to \$20.00.

Designs which will not be awarded prizes but will show merit, will be considered for purchase.





Lancastrian Lustre Pottery. Design by Lewis F. Day and Walter Crane.
By courtesy of the *Pottery Gazette*.

METALLIC DEPOSITS ON GLAZES

(CONTINUED)

Louis Franchet

RESINATES

The combination of metals with resins gives special products, soluble in essence of turpentine, and which consequently may be used to obtain metallic deposits over glazes and glasses. The formulas which are given in special treatises on the subject, I have generally found of little use in practice; and there are not any which will give compounds rich enough in metal to produce the intensity of iridescence which is obtained by reduction. The process generally advocated consists in precipitating the alcoholic solution of a metallic acetate with an alcoholic solution of resin; besides being applicable only to some metals, this process has the disadvantage of giving a combination containing very little metal, because of the weak solubility of acetates in alcohol; it is much better to precipitate the alkaline resinates with a metallic salt.

A soap soluble in water is prepared by treating colophony in fusion with caustic soda. As colophony varies much in composition, it is difficult to indicate a definite proportion of alcali and resin. There will be perhaps some uncombined soda which will prevent one obtaining a pure resinate; the latter being then mixed with the oxide of the metal which has been precipitated by the excess of soda, the final product will not be entirely soluble in essence, and consequently will not be suitable for an even formation of iridescence over the glaze, as this iridescence appears only as a result of the complete decomposition of the organo-metallic solution.

It is much better to use the following method; the watery solution of the salt is precipitated with a watery solution of the resinous soap; this precipitate is washed, dried at 70° C. and treated with ether which dissolves only the resinate, leaving the oxide formed by the excess of soda. The solution is filtered and to the clear liquor is added al-

cohol at 90° which precipitates the resinate; after filtering, this resinate is rapidly washed with alcohol, dried, then dissolved in a fat essence. After 10% of bismuth resinate has been added to the solution, it is applied over the glaze or the glass, which are heated to 640° C. at most (cones 021–020). In order to increase the intensity of iridescence, it is advisable, in many cases to add a salt of gold besides bismuth, but in very small quantity.

When the resinate is precipitated in ether, and when the precipitate is washed, one must be careful not to use too much alcohol, which would then dissolve some of the resinate.

I ought to speak here of a resinate formula which is given in some Ceramic publications and is called *Brianchon lustre*, as in my experiments I found it of very little practical value. Into this recipe enter the following ingredients:

Cristallised nitrate of bismuth	10
Arcanson resin	30
Lavender essence	75

The nitrate is mixed with the resin in fusion and forty parts only of essence are then added. When the mixture has become homogeneous, the other thirty-five parts of essence are added, and the mixture is ready to use.

I do not see how this process can be of practical value, as I have obtained a product which, at the ordinary temperature, proved nearly as hard as resin itself, so that it could not be applied over the glaze with the brush. To use it, it is necessary to keep both it and the enamel over which it is applied at a temperature of 60° C.; not only it is not practical to work under such conditions, but the vapors emitted by both the resin and the essence at this temperature, modify the composition of the product. The whole could be ground in a great quantity of essence, but then the proportion of metal, which is already small, would become insignificant. Anyway the product thus obtained, whatever the metal used, gives to the glaze iridescent effects which are hardly noticeable.

Resinates are not the only products which will produce in an oxidizing firing an iridescent deposit over vitrified substances; this property belongs to all organo-metallic compounds soluble in fat essences. Some writers have given the following process, which, for the intensity of iridescence, has no more value than the others. Cristallised carbolic acid is liquified at 35° C. and to it is added a metallic salt in the form of chloride or nitrate. The mixture is left to digest at the ordinary temperature for twenty-four hours when it is slightly heated and the product is found to be soluble in fat essence of turpentine. This solution is applied over the glaze and fired to cone 020; but, like resinates, it gives only a weak iridescence.

C—ACTION OF METALLIC VAPORS

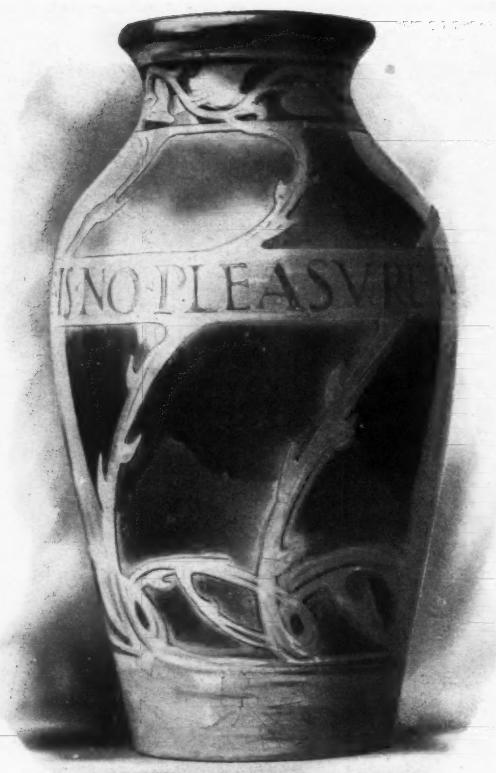
In 1844 Brongniart demonstrated that copper oxide thrown into a moderately heated muffle, emitted vapors which were deposited over glazes in metallic coats; chloride of silver produces similar effects; but, in both cases, it is necessary to operate in a reducing atmosphere; we have then to deal with the same class of deposits as those studied in the first part of this treatise.

However, it is possible to obtain, in an oxidizing atmosphere, iridescent effects of great intensity and consequently very different from the weak iridescence obtained with resinates. In order to produce them, one may use either the protochloride of tin or the tetrachloride of titanium, the former being preferable, as, unlike the titanium salt, it does not emit abundant vapors at the ordinary temperature.



CHERRIES—MAUD E. HULBERT

(Treatment page 89)



Lancastrian Lustre Pottery. Design by Lewis F. Day and Walter Crane.
By courtesy of the Pottery Gazette.

The protochloride of tin may be used alone; but, as the formation of vapors is very violent as soon as the temperature reaches the red glow, in order to better regulate the operation, it is advisable to mix it with some inert substance which will temporarily retain part of the volatilised salt. I generally use for this some chalk which I work up with about one-tenth in weight of tin salt, Sn Cl_2 . The mixture is placed in a cupel deposited at the back of the muffle, the door of which must be left open so that the temperature will remain constant and moderate. In front of the cupel is placed the vase which is to receive the iridescent deposit. As soon as the vapors begin to form, the operation must be watched with the greatest care, as the iridescence which will develop over the glaze will pass through three successive stages before being destroyed, and cannot form again if it has once passed away.

First stage—The glaze becomes covered with a lustrous, brilliant coat, looking like mother of pearl, but without iridescence.

Second stage—With a greater formation of vapors new deposits are formed in the shape of very thin sheets which, by superimposing each other, decompose the light rays and determine the formation of an iridescence, very weak at first, but soon acquiring a remarkable intensity. This marks the point at which the operation should be stopped.

Third stage—If the piece is left longer under the influence of the vapors, the deposit will soon become very thick, mat and turning a dirty yellow color; the iridescence then gradually decreases until complete disappearance.

When the iridescence has reached the maximum of intensity, that is, at the end of the second stage, the cupel containing the tin salt is withdrawn, and the vase is left in the muffle, then fired to about cone 012 (890°C). This firing seems to give a greater adherence to the metallic deposit, a very interesting phenomenon, since the forma-

tion of vapors takes place at the much lower temperature of 670°C . It would seem natural to expect that by heating the vase to cone 012 the deposit will be destroyed, but this is not the case. It is probable that it combines in some way with some of the elements of the glaze.

I have studied the action of vapors from protochloride of tin and tetrachloride of titanium over glazes and enamels¹ of different compositions, and I have noticed a great variation in the intensity of iridescence, the maximum being obtained with feldspathic glazes of porcelain and grès, without lead, and fusible at 1410°C . for the former, and 1290°C . for the latter. Over glazes and enamels fusing at low temperatures, from 600°C . to 1100°C . the iridescence lacks brilliancy and the general appearance has not the mother-of-pearl effect which is obtained with feldspathic glazes. I do not think that this inferiority is due to the presence of lead, as I have used glazes in which lead was replaced by bismuth, also boric compounds, alcaline compounds and fluor-spar, and I have always noticed the same lack of intensity in iridescent effects.

Iridescence obtained in a reducing firing is affected by the underlying glaze and modified by the color of this glaze. Iridescence formed by the protochloride of tin or the tetrachloride of titanium, not only is not modified by the color of the underlying glaze, but is weakened if this glaze is colored, so that, in order to judge of the intensity of the iridescence produced by these salts, it is necessary to operate over a colorless feldspathic glaze.

GENERAL REMARKS

The study which we have made of the different modes of formation of metallic deposits has shown such a difference in their properties that it seems impossible to include them in the same class and under the same term, whether they are produced in a reducing or ordinary atmosphere. In the first case we obtain deposits having a real and powerful metallic appearance, with iridescent effects which we can modify at will, and which will reappear easily if we have destroyed them. Whether iridescent or not, they display properties which we never find when the deposits have been obtained in the oxidizing fire.

The deposits left by resinates over vitrified surfaces, are not properly metallic deposits, but only a slightly iridescent coloring the molecular grouping of which cannot be modified, while we can produce these modifications in the reduced deposits simply by changing the atmospheric conditions of the kiln. It may be objected that gold, and sometimes copper, leave not only a coloring but a true metallic coat which can be affected by the burnisher. However this does not constitute an exception to the general rule; these metals, when thus freed from their organic solutions and left in the shape of a brilliant coat, are never iridescent and possess an absolutely stable molecular state.

It is easy to understand why deposits by reduction differ absolutely from deposits by oxidation; being produced only by the action of carbonmonoxide and hydrocarbons, they are destroyed in the presence of oxygen, while the oxidizing deposits require only a low heat sufficient to volatilise the organic matter which retains the metal or to reduce into vapor the chloride of tin and titanium.

These two different kinds of deposits should have particular names, in order to avoid the confusion caused at present by the application of the term *lustres* to both of

1. The term *glaze* should properly be used for the translucent vitrified coating with which ceramics are covered, and the term *enamel* for the same coating when it is made opaque by stannic acid, borate of lime, cryolite or any other opaque matter.



HYDRANGEA PANEL—HANNAH OVERBECK

them. It is not necessary to create new terms. I will call "metallic iridescence" the deposits which are formed in a reducing atmosphere, as this is the name which is generally applied to the iridescent Hispano-Moresque and Italian faïences. I will call "lustres" the deposits obtained in an oxidizing atmosphere, as this name has been given to the coating which is left by organic solutions in the low muffle firing, such as gold lustre, bismuth lustre, litharge lustre, etc. Besides, this term seems better suited to these deposits because of their extreme thinness.

These two different terms will be conventional words used to mark the difference between two products of a different nature, there being no meaning in the terms themselves indicating the different properties of each of these products.

THE END



VERBENAS (Page 90)

I. M. Ferris

IF these are done in white, pale lavender, shading to deep violet it makes a pleasing combination, and it may also be done in shades of pink. For the former color scheme use Yellow shading to Green in the open centers of clusters, Grey for Roses for white flowers with a wash of Violet where they come near the purple ones. Wash in the violet shades flat for the first fire, using considerable Blue and take out lights. A warm background made of warm green, Brown Green and a little Yellow Brown, will be in harmony.

HYDRANGEA PANEL

Hannah Overbeck

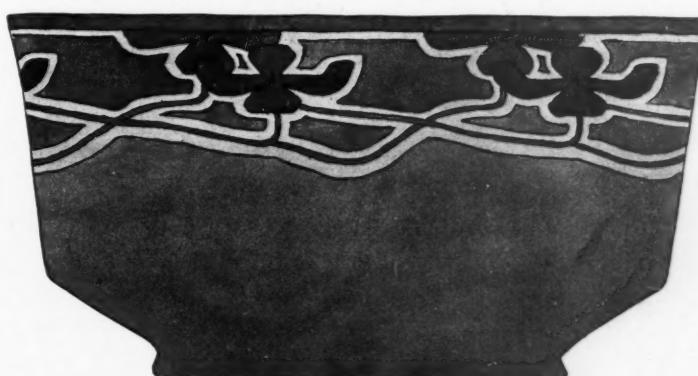
THIS design is a conventional spray of hardy hydrangeas. Trace very carefully and outline in India Ink, dust, and with a sharp brush handle wrapped tight with cotton, wipe out the entire design and fire. The design can be treated in greyish greens or grey blues with flowers done in pale yellow brown. It should be fired at least four times.



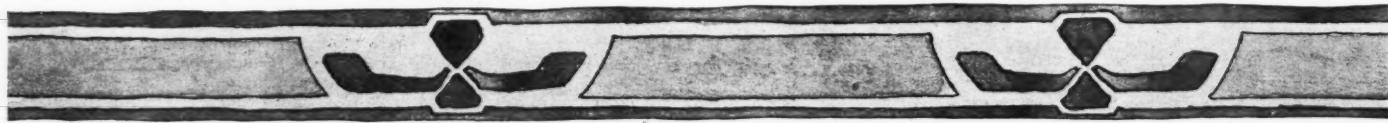
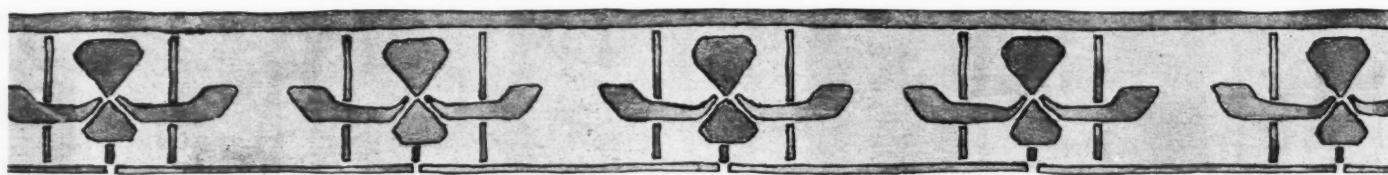
HYDRANGEA DESIGN FOR BOWL

Hannah Overbeck

FLOWERS, Violet of Iron; green band and stems, Dark Green and a little Grass Green; grey in border, Neutral Grey; body of bowl lighter tone of Neutral Grey with a little Yellow Ochre.



KERAMIC STUDIO



BORDER DESIGNS, HYDRANGEA—HANNAH OVERBECK

ANSWERS TO CORRESPONDENTS

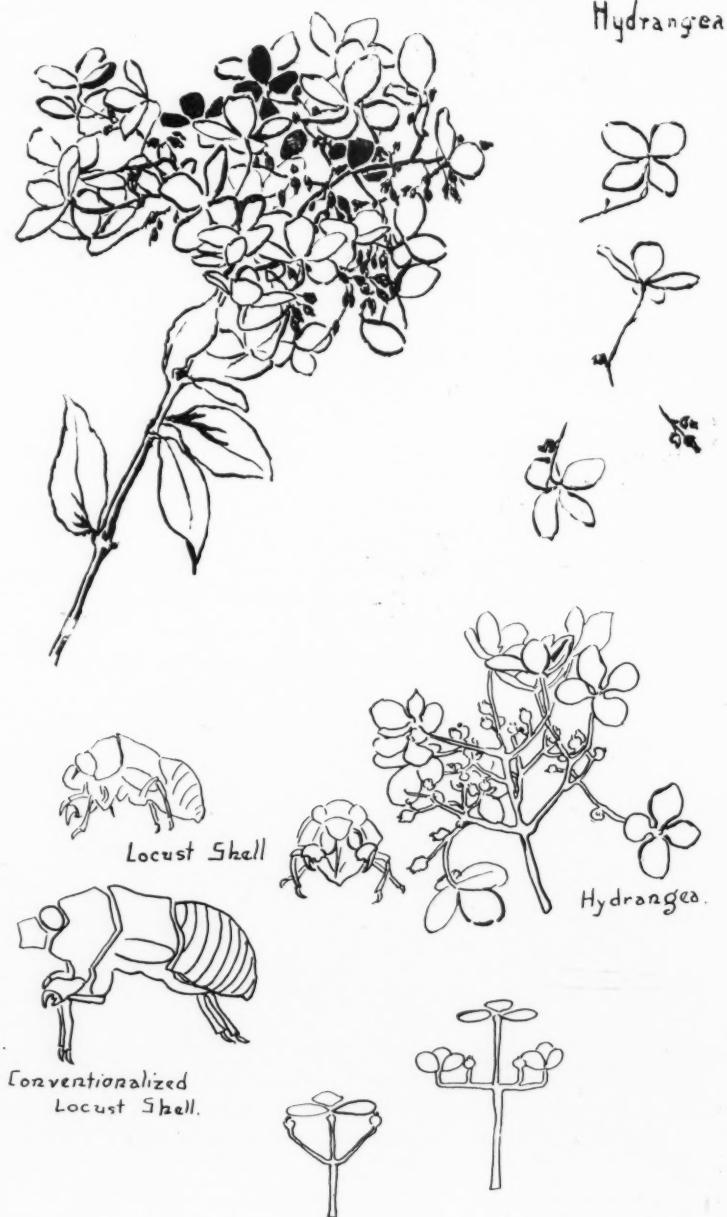
H. J. S.—You will find full information in regard to the manipulation of matt colors in the Class Room (August, 1906). Putting matt black over the shiny fired black will subdue it somewhat. There is however the danger, if too much color is applied, that the glaze may chip.

Mrs. F. H.—You will find in our teacher's column the information you wish in regard to teachers of figure and miniature. As far as we know the colors we advertise are all good and one make is quite as reliable as the others. We will publish a complete chart of colors of different makers in our new Class Room Booklet, "A Color Palette and its use," which will be issued in the Fall. We expect to publish a series of these booklets, see editorial page. Tube colors have their advantages but powder colors are preferable in most cases. Any fresh color if fired too hard will come out yellowish. A cameo effect on china can be obtained by modelling with white enamel over fired dusted color, see Class Room "Enamels."

R. H. K.—If you wish to use the gold crowns from teeth to make gold for china proceed just as for ribbon gold. If your Aufsetzweiss runs or flattens in firing it is certainly too oily. Take it out on blotting paper, and then mix up with oil of lavender according to directions in the Class Room articles on enamels.

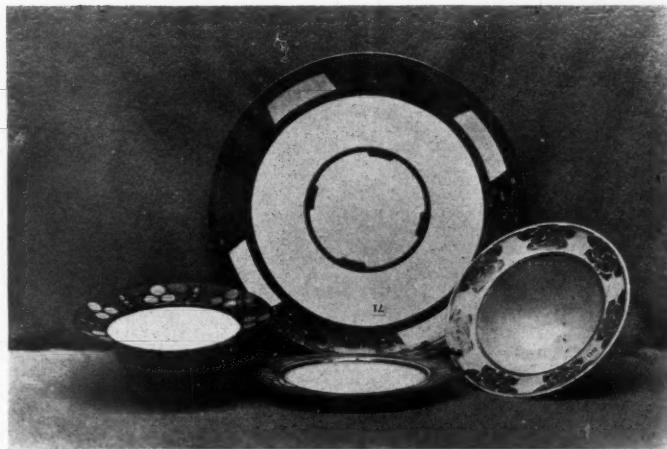


BORDER DESIGNS, HYDRANGEA—HANNAH OVERBECK



KERAMIC STUDIO

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Ione Wheeler

Lulu C. Bergen
Lulu C. Bergen

H. Barclay Paist



Mary J. Coulter

Isabell W. Hampton
Lulu C. Bergen

Mary J. Coulter
Isabell W. Hampton

NATIONAL LEAGUE OF MINERAL PAINTERS

The sixteenth annual exhibition of the National League of Mineral Painters opened at the Chicago Art Institute, April 28th, continuing to June 7th, 1908. This is by far the best exhibition of Ceramic Art ever given by the League.

To quote from the Art Notes in Chicago Record Herald:

"Tuesday night of the past week saw the opening of three important shows in the galleries of the Art Institute. They were the American Water Colors, an exhibit by the National League of Mineral Painters, and the annual display of the Chicago Ceramic Art Association. Of these the last two, possibly, engage our interest more than the first named, for the reason that they manifest evidences of a greater amount of growth artistically than the pictorial productions do. Indeed, the rate at which Ceramics have forged ahead in Chicago for the past few years is causing them to assume an important position among art products."

"Not long ago 'hand painted china' with its realistic floral decoration was the best representative of this class of art, and quite recently frank copies of published designs or adaptations from historic ornament found their way into public exhibitions.

"These examples, moreover, were received with a certain amount of satisfaction by the public until it learned to expect such work as is now being executed—entirely original, clever productions in dignified conventional decoration."

The high standard set by the National League in order to procure the best results from the members has

given the League admission to some of the most important art exhibitions in this country and Europe.

A cleverly handled decoration is the lily-of-the-valley motif on a Wheeler vase. The vase is tinted in pale green with a fine interlacing line decoration. The artist who decorated this piece, Mrs. Lula C. Bergen, is represented by two other good pieces, a crab-plate abstract motif, also chop plate, Rose motif.

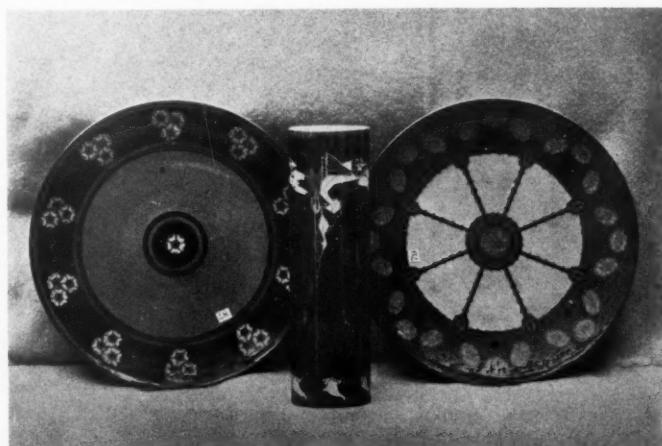
A crab plate abstract motif, also a bowl, is shown by Mrs. Mary J. Coulter, both pieces good in design; in fact all



Andrew J. Motzfeldt

Mrs. C. H. Shattuck

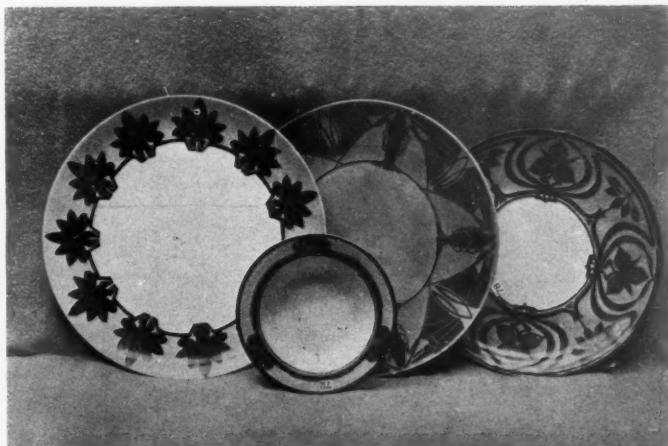
Neillie A. Cross



Mrs C. H. Shattuck

Andrew J. Motzfeldt

Mrs. C. H. Shattuck



Jeannette E. Simpson

A. J. Motzfeldt
May E. Brunemeyer

Ione Wheeler

KERAMIC STUDIO



Miss Gertrude Seaman

Mrs. W. T. Timlin

Mrs. J. E. Wintermote

Mrs. Wintermote

Mrs. E. J. Edwards

Miss Ruby Thompson

Miss J. Somers

Miss Lillian G. Dickey

Mrs. Nutter

Mrs. G. T. Todd

Mrs. Edwards

Miss Jameson

Mrs. Timlin

Miss Somers

Miss Barnum

Miss Thomson

Mrs. G. F. Todd

Mrs. G. T. Todd

Mrs. Nutter

Mrs. C. E. Todd

EXHIBITION OF THE KANSAS CITY KERAMIC CLUB

of Mrs. Coulter's work has a certain refinement in design, color and finish.

Mrs. Ione Wheeler sends a bowl in yellow and greens, the orange conventionalized, also a plate in blue and green, the spiderwork motif; good pieces in color and design.

Mrs. C. H. Shattuck of the Topeka Club is represented by three very good productions: a coupe shape plate of an unusual combination of color; rich tones with elaborate simplicity of leaf and flower constitute a certain fascination. The rose motif is used for this and one other plate, beautiful in design and execution.

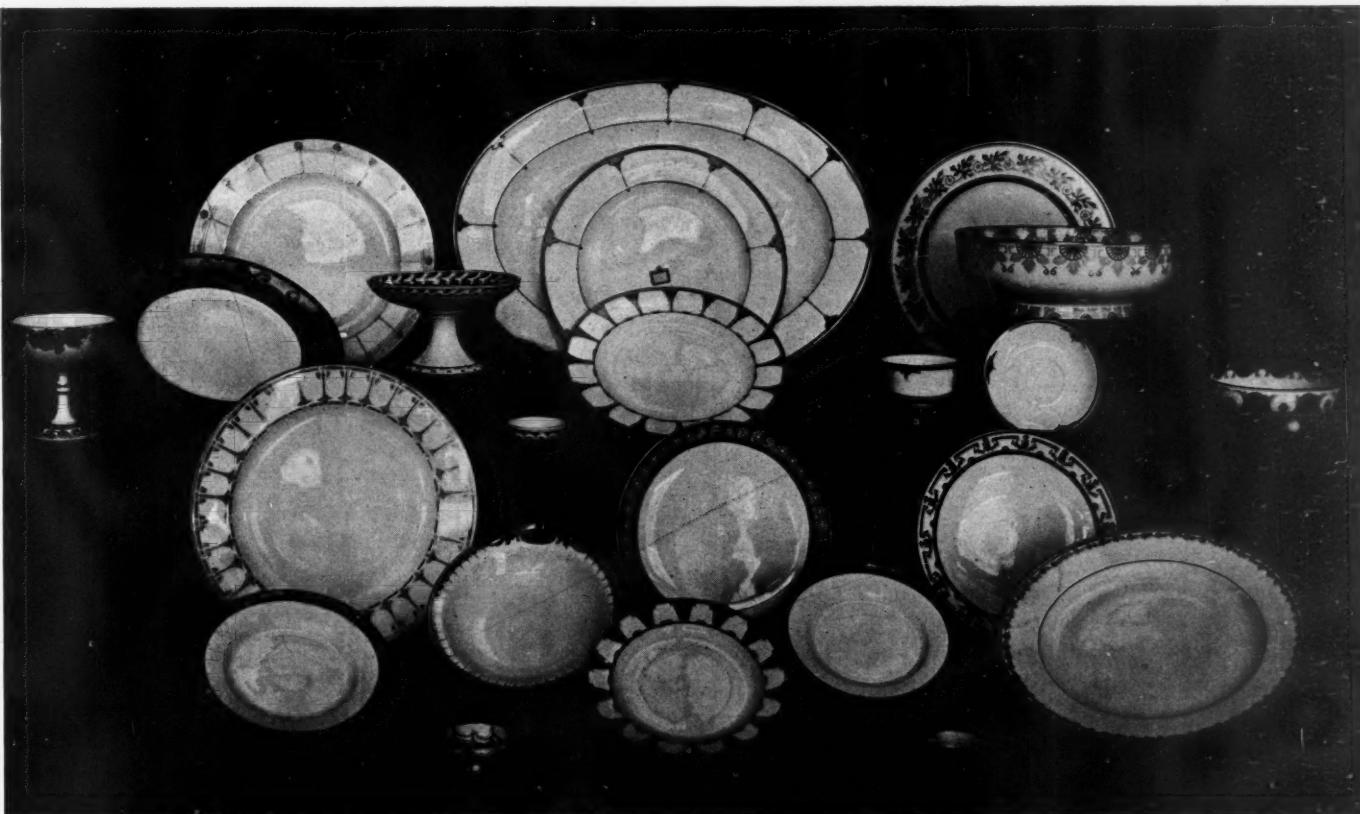
Isabel W. Hampton, of Los Angeles Keramic Club, sends two pieces: a chop plate with blue monochrome design is well executed, as is also a modest sugar receptacle in another type of dainty color—silver and grey and white; yes, silver and grey and white, old simple colors, but how difficult to deal with. Note the clever adaptation of design to the handles and to the spaces to be decorated.

May E. Brunemeyer of Aurora, Ill., sends an odd little bowl good in color and design, a most interesting exhibition piece.

Henrietta Barclay Paist, St. Paul, sends a charming low bowl with a well handled rose border in harmonizing tones of dull pink, green and gold on soft toned ivory background. J. Ellen Simpson, Pasadena, a chop plate, mountain ash conventional design in pleasing color.

Mr. Andrew J. Motzfeldt, Chicago, exhibits three pieces all equally well painted: a chop plate with a lobster and seaweed motif; a vase, crab and seaweed. Mr. Motzfeldt's work is suggestive of Japanese decoration, particularly the tall slender vase of beautiful rich greens which has a difficult problem quite successfully carried out. The clever massing of swiftly gliding fish with a sea weed occasionally, though purposely placed to explain the decorative story, are successful because treated as flat conventional forms on an unyielding hard surface. The style of fish, seaweed and water is so well understood that they convey much more than the realistic attempt at copying fish in water and weeds growing, could ever do.

NELLIE A. CROSS,
Chairman Exhibition of the N. L. of M. P.
Chicago, Ill., 1217 Farwell Ave.



Miss Sarah Barnum
Mrs. E. J. Edwards
Mrs. L. U. Nutter
Mrs. G. T. Todd
Mrs. Nutter
Miss Gertrude Semans
Miss Anna Jameson
Miss Semans
Miss Barnum
Miss Lillian G. Dickey
Mrs. Gertrude Todd
Mrs. Timlin
Mrs. McCamish
Mrs. Nutter
Mrs. C. E. Todd
Mrs. Wm. T. Timlin
Mrs. G. T. Todd
Miss Jennie Somers
Mrs. Nutter
Miss Jameson
Mrs. W. H. McCamish

EXHIBITION OF THE KANSAS CITY KERAMIC CLUB

EXHIBITION OF THE KANSAS CITY KERAMIC CLUB

THE Keramic Club held its twelfth exhibition at Swan's Fine Art Store, from April 21 to 25 inclusive.

Having studied design as applied to porcelain, the past year, the Club decided to have for the main feature of the exhibition a dinner service, each piece designed and executed by the different members of the Club, green and gold being the scheme of color.

Other pieces of the collection varied, some being purely decorative, while others showed the Japanese, Chinese and British influence.

A breakfast set of original design, spiderwort motif, proved interesting, also a dinner set in gold.

More originality was shown in the work than formerly, and the Club's many friends and visitors did not hesitate to express their appreciation of the higher standard of work

BUFFALO SOCIETY OF MINERAL PAINTERS

THE Buffalo Mineral Painters recently held the finest Ceramic Exhibition ever held in Buffalo.

A new member of the Society, Mrs. Bertling, had a most interesting exhibit, entirely of steins in conventional designs; each finished in workmanship, original, and rich and beautiful in coloring.

Each year Miss Frances Williams has shown some of the gems of the entire collection, and this year is no exception. A Turkish coffee pot in oriental design at coloring; a cordial set, consisting of decanter and six tumbler cups, were exquisite in design and finish, fit to hold the nectar

of the gods. They were painted in pale green lustre, jewels and little roses.

Miss Nellie Jackson is another of the exhibitors, whom the Club as a whole delight to honor. The eternal fitness of things was shown in her decoration of a plain Belleek bowl, and six plates: medallions holding dainty Japanese figures, surrounded by intricate design, and an inner band of gold, finished at edge with finely wrought gold design. Nothing more exquisite ever came out of Nippon. The egg-shell transparency of the ware was beautifully brought out by the decoration.

Mrs. Alison Weber had some strong and ambitious work, as usual. One of the things talked about, and which you were told to be "sure and see," was a lamp shade of wrought iron, each of the four sides set with large medallion painted in Dutch figures and landscape; a row of small medallions, in like decoration, entirely surrounded the shade at the bottom.

Miss Dakin, the President of the Club, showed a loving cup done in red poppies, dark green and gold; a Chinese bowl in a conventional design of lotus blossoms, and a rose plate, which is a fine specimen of gold work.

Mrs. Norman had a tea set in gold, and coral jewel work. She also showed some clever pottery effects, particularly after the Rookwood coloring.

Mrs. Draegert showed a large vase, in stunning decoration of the peacock in all its rich metallic coloring. Fire and pure gold, copper, rubies and emeralds seemed to be alive in the glaze. A chocolate set, of pot and six cups and saucers, was most effectively and appropriately painted in

KERAMIC STUDIO



Mrs. Shuler
Mrs. Filkins
Mrs. Denny
Miss Jackson
Mrs. Fritz
Mrs. Shuler
Mrs. Filkins
Miss Milsom
Mrs. Denny
Mrs. Shuler



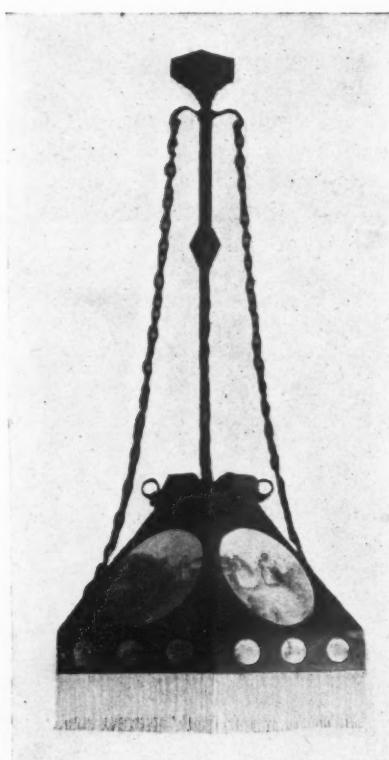
Mrs. Dakin
Mrs. Draegert
Miss F. Williams
Miss Williams
Mrs. Fritz
Mrs. Bertling
Mrs. Fritz
Miss Williams
Mrs. Williams
Mrs. Dakin
Mrs. Milsom
Mrs. Bertling



Mrs. A. Weber
Miss Hayden
Miss Dakin
Mrs. Fritz
Mrs. A. Weber
Mrs. Shuler



Mrs. Finucane
Mrs. Denny
Miss Hayden
Mrs. Filkins
Mrs. Greiner
Mrs. Norman
Miss Tide
Mrs. Booth
Mrs. Fritz
Mrs. Milsom
Miss Milsom
Mrs. Norman
Mrs. Bertling



Mrs. Alison Weber

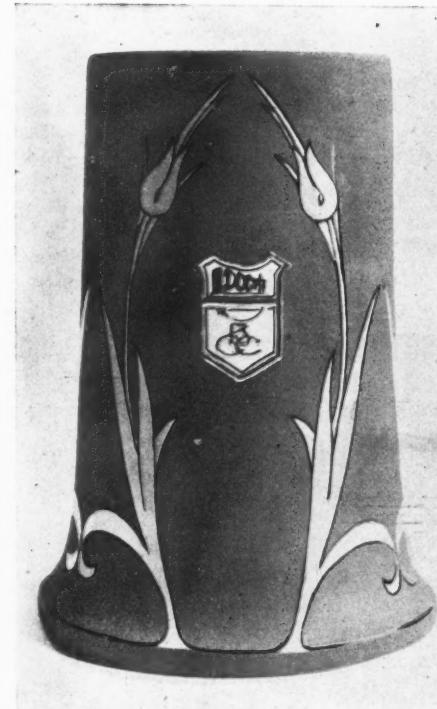
matt dark red-brown background, with broad gold band at top, inset with acorns and leaves in natural coloring.

Miss Jennie Hayden's work is always interesting, and two vases, one in narcissus, and another in jonquils, admirably painted, attracted attention.

Mrs. Fritz's entire exhibit was of such a high order of excellence that it is hard to particularize. One of the most unique and elegant, perhaps, was a tea set, of the three pieces usual, done in much silver, with softest greys and pinks. Miss Milsom had a stein in matt ground, with broad gold band at top, inset with brilliant butterflies, wing to wing, and a fine vase in oriental design. Among the noticeable things in Mrs. Denny's collection was a tobacco jar with lions' heads; in Mrs. Greiner's, a large vase in matt color, and Mrs. Booth had some dainty toilet pieces.

Miss Tiede exhibited a claret and a chocolate set that showed ambition and creditable work, while Mrs. Shuler "was to the fore" with a beautiful salad set.

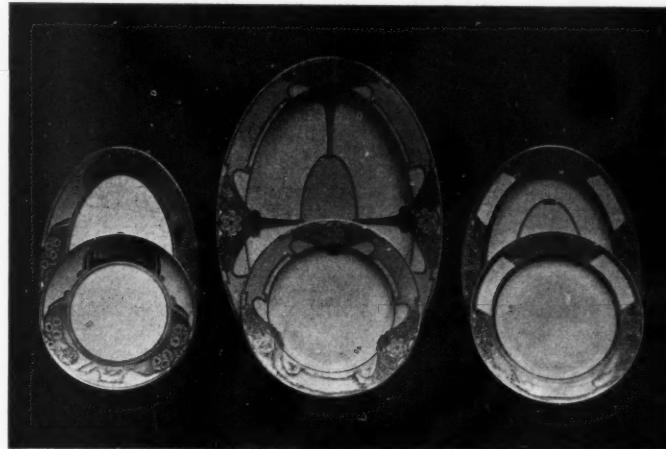
The out of town members showed up



Mrs. Bertling. Stein made for Buffalo Camera Club.

KERAMIC STUDIO

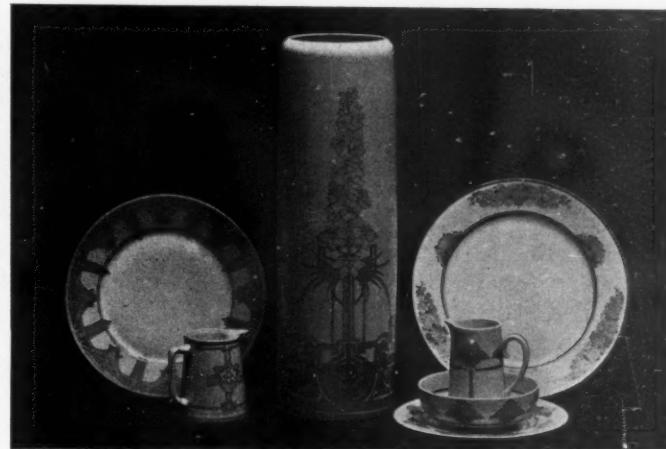
83



May Brunemeyer

Mary Mason

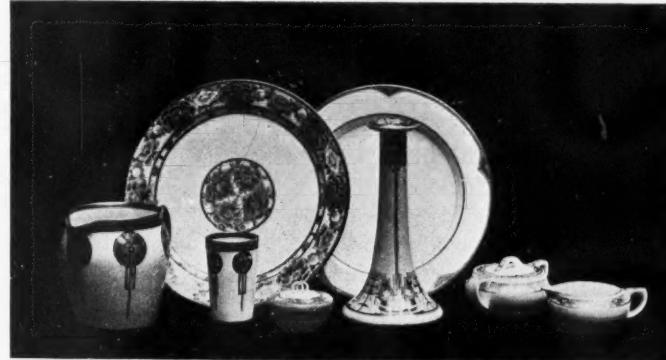
Lulu C. Bergen



Helen M. Haines
Mary S. Coulter

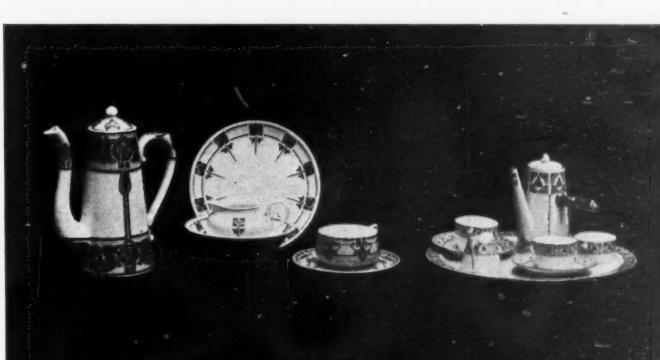
M. Ellen Iglehart

M. Ellen Iglehart
Hilga Peterson

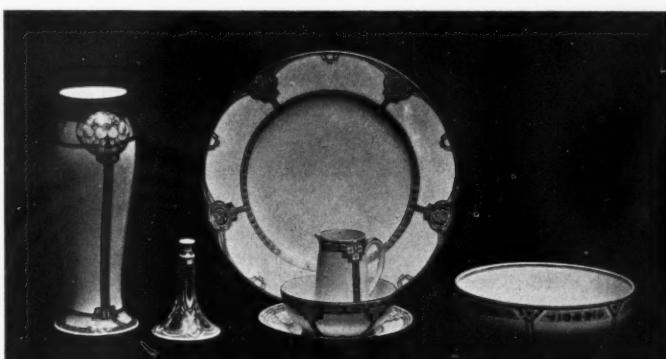


Eleanor Stewart
Ione Wheeler

Mary J. Coulter
May Brunemeyer
Cora B. Randall



Evelyn B. Beachey



M. E. Iglehart

Lulu C. Bergen
Nellie A. Cross

Evelyn Beachey



Lulu C. Bergen

Cora B. Randall
Mary Mason

Mary J. Coulter

EXHIBITION OF THE CHICAGO CERAMIC ART ASSOCIATION

bravely, and had the earnest thanks of local members for interest shown at much personal inconvenience.

Mrs. Finucane, of Nunda, showed two large cylinder vases; one in evening landscape, the other hollyhocks of soft pink, with grey background. A Belleek bowl in conventional lotus bud border, and several plates made an interesting exhibit.

Miss Carrie Williams, of Dunkirk, had one of the best things of the whole exhibit, in a panel representing "The guests are gone" from Longfellow's "The Hanging of the Crane." She also showed a set of very beautiful dinner plates.

Mrs. Pixley, of Medina, had a very pretty salad set, and Mrs. Wallis, of Niagara Falls, showed a tankard painted

in Spanish figures; also a dainty tea set.

The most gratifying thing to the Club is the great improvement shown in almost all of the different exhibits over the exhibition of two years ago. Then several members shone conspicuous by their superiority; in this latest showing, the general excellence of all is so marked that it places the Club in the front rank of all. The work of the Club the past two years has tended to this end, as each meeting has had its "Demonstration" by some one of the members; she giving a practical lesson with brush and paint, teaching to the others some specialty. Were a prize banner to be awarded to the Club that dwells together in perfect amity, I am sure the B. S. M. P. would be entitled to the pennant.

C. C. F.

KERAMIC STUDIO

CHICAGO CERAMIC ART ASSOCIATION

THE sixteenth annual exhibition of the Chicago Ceramic Art Association was held at the Art Institute, Chicago, from April 28th to June 7. Works accepted by the juries and exhibited at the Art Institute, Chicago, always have approved merit and this year the pieces accepted for the Chicago Ceramic Art Association Exhibit are so numerous and so good that it is hard to single out pieces for illustration. As usual examples of two styles of decoration are shown. One for the decoration of sets and one for single pieces for decorative purposes only.

The work of Mrs. Evelyn B. Beachey shows originality and strength both in design and color. A coffee pot in lively green and blue is very attractive. The design and color would be particularly appropriate for the decoration of a set to use on the green willow porch table.

An oatmeal set shows a thoroughly successful use of bright rich red, the direct design being happily adapted to the pitcher, deep dish and plate, and would make a cheery little set for one's morning cereal. Among other things shown by her are a jardiniere, coffee set, and some plates decorated in Japanese style are unusual and good.

A beautiful colonial style tea set and plate very dainty in color is shown by Miss M. Ellen Iglehart, who also exhibits two most successful decorative pieces. One a jardiniere of strong design, rich color and sturdy build, the other a lovely vase which rears its stately height in perfect harmony with its decorative details. On the warm but delicately suggestive background shows forth a conventional larkspur, its sturdy basic growth suggested by the almost geometric forms in the base of the design. No band above or touch mars the feeling of the flower's head rising, as in nature, in the limitless spaces of warm light and air to which is due its creation of beauty. A flower's strength is due mainly to the soil, its beauty to the zephyrs and glow from above. This is beautifully suggested in the decoration of this lovely vase.

Among the many beautiful pieces shown by Mrs. Bergen is one particularly deserving of enthusiasm—a tall odd shaped vase showing a conventional spiderwort. This shape has probably never been more successfully decorated, the relation of the color mass with the white ground being exceedingly fine. The color scheme and also the use of this particular flower is good. A small satsuma vase is one of the few small pieces we see successfully decorated. The design is strong, well proportioned and lovely in color, while the plate and oblong platter showing a rose motif are among the best pieces shown.

Mrs. Nellie A. Cross exhibits several pieces of Cross-ware consisting of some pleasing little pottery tiles, vases, bowls and a most refined green pottery fern dish. A plain undecorated form should always be a refined form, a gracious direct form, and this unpretentious fernery comes well within the requirements.

Mrs. Cora A. Randall has some well designed pieces, among them a chop plate and oat meal set in pleasing color; also a sugar bowl and cream pitcher with an interesting pattern and green and gold which holds well together. These with a small jar richly decorated in green and blue are good exhibition pieces.

A good plain practical dinner service is suggested by a well executed chop plate, by Mrs. Mary J. Coulter, in the much prized green and gold. A broad low bowl in dainty color which shows the utmost simplicity in the design is most commendable, as are several other pieces which show excellence in design, workmanship and color.

A sturdy lemonade set by Mrs. Ione Wheeler attracts merited attention. The difficulties met with when the design must be carried out both on a heavy set rounding surface like the jug and a tall straight narrow one like the cups are here well overcome and the result is a most interesting decoration subtly suggesting the use of the set.

In the oblong platters and round plates, parts of sets shown in this exhibition, we see the results of the ever difficult problem of the adaptation of a design to the round and the oblong.

In the examples shown by Miss Mary Mason very pleasing results are shown and the coloring should be excellent on the table; a bread and milk set also shows good design and is full of snap in its thoroughly conventional use of flower and stems.

Miss May Brunemeyer also shows a design adapted to the round and oblong. It is a curious but clever use of gold and incidental color. A stately set this for a rich dinner or for special service. Among other pieces of her work may be mentioned an oatmeal set that has an old timey quaint atmosphere with its suggestions of colonial buff and staid basket medallions.

Miss Eleanor Stewart is represented by a chop plate in a Japanese motif and a platter showing a fine use of large flowers in close relation in several tones of blue.

Miss Helen M. Haines shows a plate with an interesting pattern of interlacing strap work, a good design for a set for special service, as a salad set.

Miss Hilga Peterson has several pieces admirable in design and execution, among them a cunning little almond dish which, though small, deserves special attention, the design so well recognizes the constructive element.

Miss Clarice I. Colson shows some pottery of good form and color; one interesting piece is a blue and green toned jar with crackled surface.

If we could only see the pieces exhibited here and in the exhibitions of other clubs with the proper surroundings and suggestively placed, how greatly it would add to our pleasure in seeing them.

MARY H. FARRINGTON.

MOTHER-OF-PEARL WORKERS OF BETHLEHEM

The chief industry of Bethlehem in Judea is that of the mother-of-pearl workers. The shells are brought from the Red sea, and in the hands of native artisans are polished and carved, the larger into elaborate designs; the smaller are cut up for rosaries and crosses.

The work is all done by hand, and the methods are amazingly primitive to a spectator from the home of steam and electric power. But the results are extraordinary.

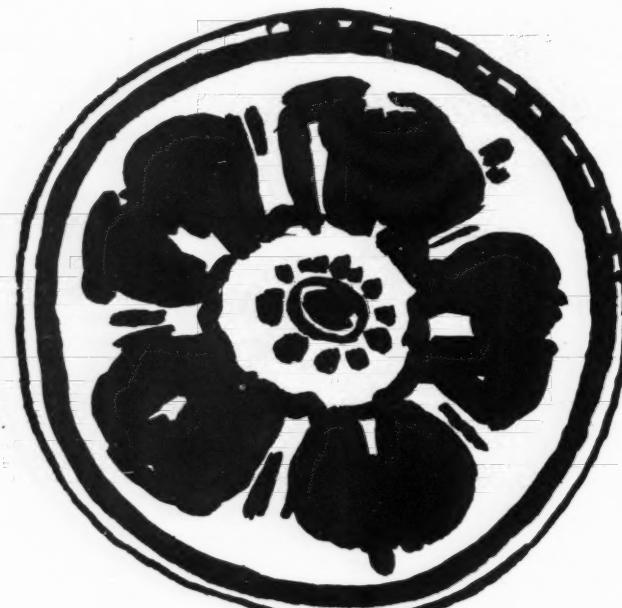
The largest shell we saw was carved in scenes from the birth of Christ, the Agony in the Garden and the Crucifixion, and had the general effect of delicate frost work. Under the magnifying glass every detail was seen to be perfect in outline and in finish. It was executed to order for a wealthy American, and was to cost \$160.

About 150 people make a living by this industry, which is 500 years old. In the shops the workmen sit upon the floor, their benches in front of them; the air is full of whitish dust, and the light, admitted by the single window and open door, so dim that the exquisit tracery of the wrought shells is a mystery even before the visitor notes how few, simple and crude are the instruments employed.—*Lippincott*.



(Treatment page 89)

MAPLE LEAVES—MARIAM L. CANDLER



SKETCH FOR BONBON

DESIGN FOR THE DECORATION OF CHINA

FIFTH PAPER

Caroline Hofman

OF our craft itself, the actual work of the hand, we have thus far said very little; but execution is so closely related to design that we cannot consider this to be the least interesting side of the question to the practical china-painter.

Is it not true that the floral, realistic decoration can be done so quickly,—we could decorate so many pieces of china in a given length of time,—that we, perhaps, hesitate before the question of abstract (“conventional”) design, thinking it to be slower work?

May we not say, frankly, we are many of us dependent upon our work, and we feel that we must do that which will repay us? Let us look again at some of the designs illustrating these articles. They do not look, many of them, as though they had been tedious for the designers to do, do they? The little dessert-plate with the present article, for instance, never was designed on paper or on anything else, except the plate itself.

It was brushed in at the end of a day's work, (and a hot summer day, at that,) with some colors that were left on a palette. A scrap of carnation; a little apple green and blue green rubbed together, some banding blue with a touch of the old fashioned “deep purple,” and the color scheme was composed; done flatly on the clear white of the china.

A careful outline drawing of fall anemones, taken almost at random from a portfolio, and the motive was at hand. Thus the actual decorating of the piece was done very quickly, and was much fresher and simpler for having been done so. What lay back of it was a sense of decorative treatment, eyes trained to judge proportion and spaces, and a hand that could draw a fairly crisp curve quickly.

But this piece is only one of many which I have seen, that were brushed in by some one who had studied and thought, and who knew how.

Now anyone of us may acquire this training, just as we acquired the training in naturalistic flower decoration; and those who have done the best work in the realistic painting ought to do the best in abstract decoration, be-

cause appreciation of form and line and color are the designer's best possessions.

Let us not suppose for a moment that an abstract treatment of flowers ever means the distortion of nature. It means a synthesis of nature; a simplifying and interpreting, a seizing of the whole charm and character, and adding to that a human inventiveness.

Let us look at the designs our articles have been discussing; we do not see any distortion or clumsiness in them. Neither is Nature, nor design, more beautiful; they are different; and yet we find design in all nature, and can trace nature in all design.

When we, as students, (and I am talking only to students,) have practised and thought enough to give a beautiful abstract interpretation of nature; when we recognize the wonderful design in all her forms and phases, then we shall find it comes easily to our imagination and can be done quickly by our fingers. It is this result we are looking for when we keep repeating: *appreciate*. For nature has spring and life in every line, and we must not force “design” into lank forms and lackadaisical curves, nor yet into shapes suggestive of building-blocks. Compare any design about which you have doubts with some good Gothic, Japanese or early Florentine pattern, and see whether it seems to you to have the right spirit of decoration. Why not use some such “touchstones” as those mentioned in the last chapter upon every design before you accept it as good?

Practise, whenever you have a scrap of time, designing decoration on small porcelain articles, with a brush full of mineral color. For our first experiments just some black, or dark grey, will do; it is cheap and plentiful, and can be wiped off if the design is unsatisfactory, while, if it pleases you, you can fire it in, and then put a tone of some soft, clear color over the whole piece.

You may not care much for the first few pieces you do in this way, but you will find that you are learning space-art rapidly, and your later work will be more satisfactory in consequence.

Don't understand me to be recommending this method, —*i. e.* making your designs right on the china, for *all* our work.

Design is a matter for care and patience and exactness, as well as for careful handling of colors. We all know from



SKETCH FOR CUP



The design itself is of course repeated around the plate.

experience that no handiwork is more exacting than china-painting, and in none does *technique* have more weight and importance.

But an artist makes sketches as well as studies and finished paintings. These are our sketches in design, and will train us better for our elaborate work the more we make of them, in an earnest thoughtful way.

For quick decoration of pieces for sale they are usually very successful, presenting, as they do, a certain freshness and individuality, just as all sketches do.

(TO BE CONTINUED)

All good art is the natural utterance of its own people in its own days.—*Ruskin*.

* * *

Good art always consists of two things: first the observation of fact; secondly, the manifesting of human design and authority in the way the fact is told. Great and good art must unite the two; it cannot exist for a moment but in their unity; it consists of the two as essentially as water consists of oxygen and hydrogen or marble of lime and carbonic acid. —*Ruskin*.



PLATE IN GREY BLUES—OREON PAGE WILSON

HOLLYHOCKS (Supplement)

Paul Putzki

THESE flowers come in a great variety of colors and are well adapted for tall vases or panels. Treat the accompanying study in the following manner:

For the white blossoms use Putzki's Grey with a touch of Light Violet for the shadows, leaving the high lights white, but here and there toned with Carmine. The center should be laid in with Albert Yellow and Yellow Green to get the depth. Lay in the darker blossoms with Dark Carmine shaded to Ruby Purple, treating the center the same as in the white flowers.

Paint some of the leaves with Dark Green blended to yellowish green and shaded with Brown Green. The yellowish green is gotten by mixing four-fifths of Dark Green and one-fifth Canary Yellow.

Use the same colors in painting the background.

WATER COLOR TREATMENT

The same study of hollyhocks is painted in water colors in the following manner:

In the white blossoms use Payne's Grey for the shadows, leaving the high lights showing the white of the paper, getting here again the pink effect in Rose Madder. Put in the center with Gamboge and Sap Green, shaded with Olive Green. Paint the dark flowers with Carmine shaded with Burnt Carmine and the center the same as the white.

Mix Cobalt Blue and Sap Green for some of the leaves, shading with Olive Green and a touch of Prussian Blue. Get other leaves with Sap Green with a touch of Gamboge shaded with Olive Green. The best effects in background can be obtained by using many of these same colors.



BORDER DESIGN IN GREYS—E. CHADEAYNE

SNAP DRAGON

Maud E. Hulbert

LEMON Yellow is a good color for the snap dragons, shaded with Warm Grey and in the buds with Brown Green used very thin, some Yellow Ochre may be used in painting the blossoms. The leaves are quite a grey green. Use Yellow Green, Shading and Brown Greens. The ground, if it is to be kept light, might be Old Blue and Copenhagen Grey or if a strong ground is required, Shading Green and Copenhagen Grey.

* * *

CHERRIES (Page 75)

Maud E. Hulbert

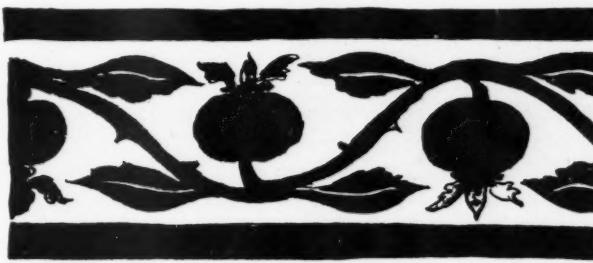
A GOOD palette for the cherries would be Carnation No. 1, Blood Red, Pompadour, Violet of Iron, Brunswick Black and Deep Blue Green. For the stems Finishing Brown and for the leaves Yellow Green and Shading Green, Moss and Brown Greens. In the background Copenhagen Grey and Violet of Iron.

* * *

MAPLE LEAF DESIGN ON TANKARD (Page 85)

Mariam L. Candler

THIS study may be treated in the Autumn tints, using the following colors: Model the upper and prominent leaves with Brown Green and Yellow Brown, using for the lighter tones Yellow Green and a touch of Deep Red Brown. In the lower foliage, model with rich tones of reds, yellows and browns, the background partaking of the same tones as the leaves, the upper part being Ivory and gradually flushing into the rich red brown tones. Model the seedlings with Brown Green and Yellow Brown. This study may also be treated very effectively by using Grey Green for the background and the following colors for the foliage: Model the leaves and seedlings with tones of green. For the prominent leaves use Brown Green, Yellow Brown, using Yellow Green for the lighter tones, and Royal Green with a little Black for the darker foliage. Maple seedlings borders in Greens.



SNAP DRAGON—MAUD E. HULBERT



VERBENA—IDA M. FERRIS

(Treatment page 77)

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Mr. Gardiner

Miss Cullen
Miss C. Jones
Miss Thompson

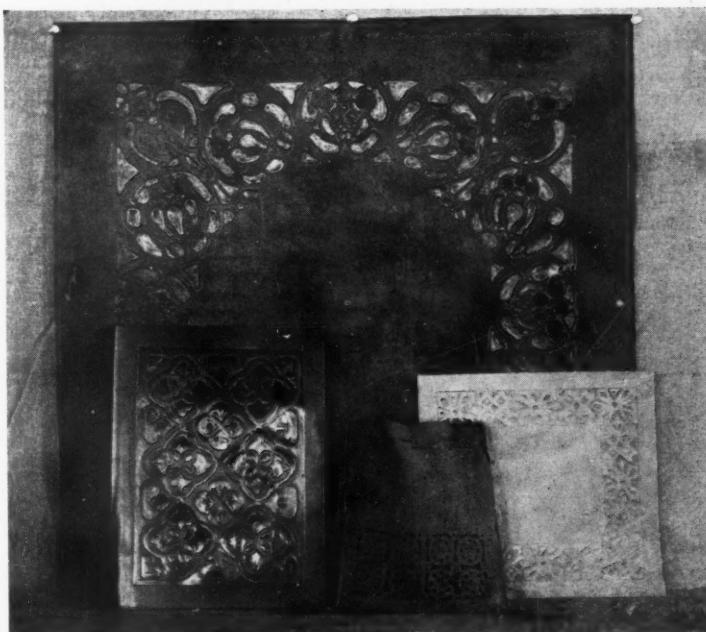
Miss Underwood



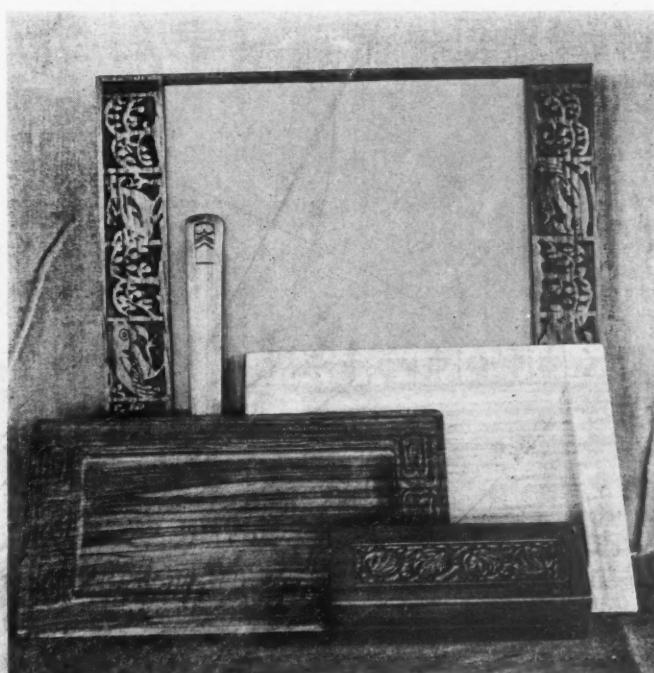
Mr. Johonnot

Mr. Johonnot

Mr. Gardiner
Mr. Johonnot



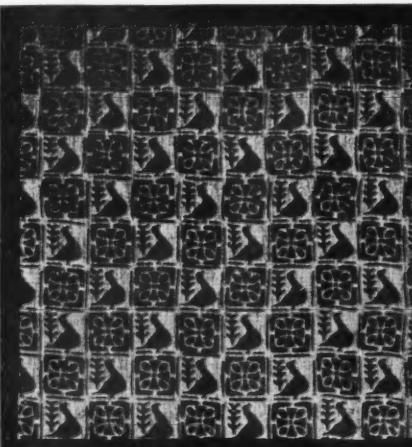
Modeled Leather Seat, Miss Ruggles. Book Cover, Miss A. J. Berry
Cut Leather Bag, Miss Hinsdale.



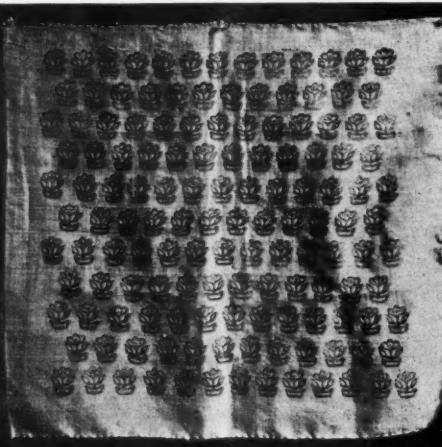
Blotter—Miss Lockhart White Wood Tray—Miss Waterbury
Carved Box—Miss Marley

WORK OF THE STUDENTS OF PRATT INSTITUTE, BROOKLYN

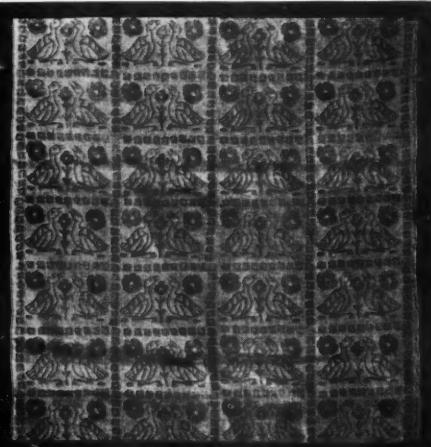
KERAMIC STUDIO



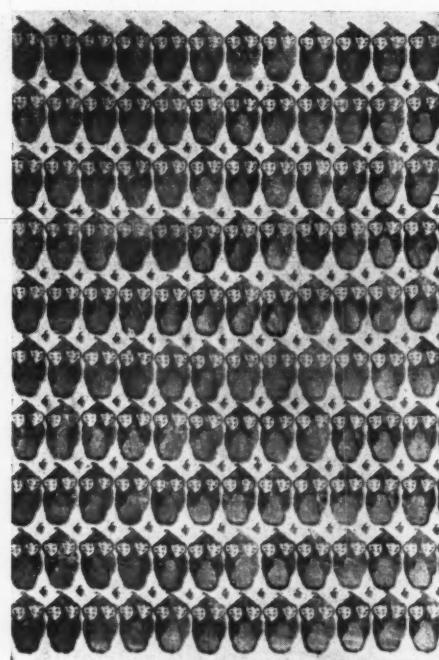
Printed Textile, H. Henock



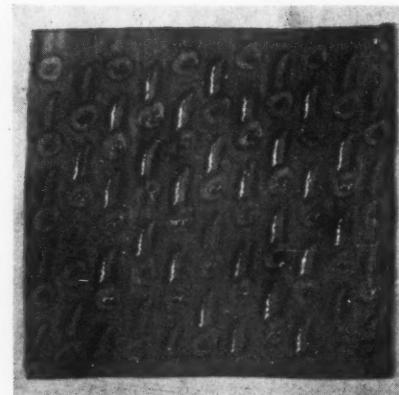
Printed Textile, Miss McNeily



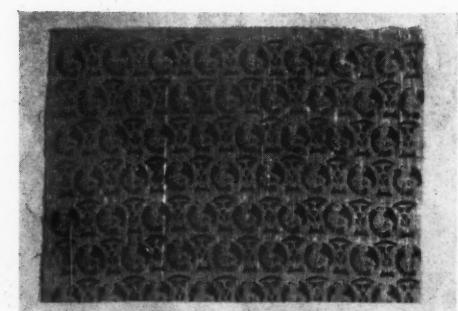
Printed Textile, Mrs. Greenwald



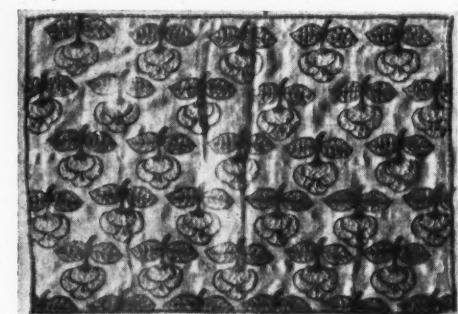
Printed Textile, Miss B. Hadley



Printed Textile, M. Lyon



Printed Textile, Miss Broderick



Printed Textile, Mrs. Hoff



Carved Wood Tray and Book Racks

H. C. Jeffery

Miss A. Bratea

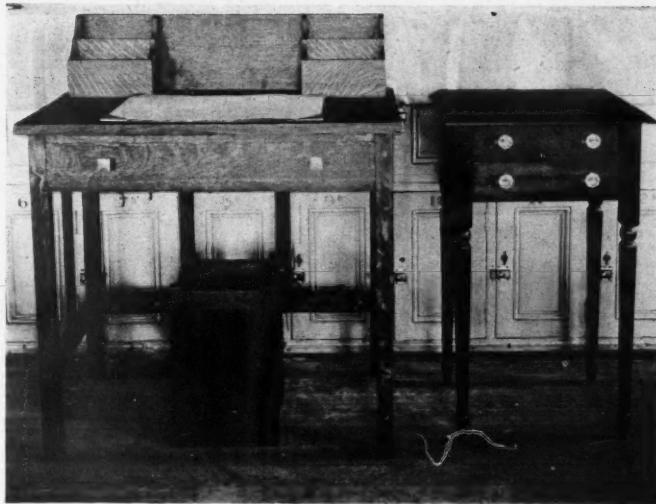
Miss Hinsdale

Miss Harris



Printed Textile, G. Osborn

WORK OF THE STUDENTS OF PRATT INSTITUTE, BROOKLYN



Oak Writing Table—Miss K. E. Maloney Scrap Basket—Miss E. Fitch
Mahogany Table—Miss E. L. Long



Etched Bowl—Mr. Gardiner Enameled Copper Buckle—Miss Sutherland
Brass Cake Bowl—Miss Sutherland Etched Bowl—Mr. Lewis

WORK OF THE STUDENTS OF PRATT INSTITUTE, BROOKLYN

PRATT INSTITUTE EXHIBITION

AT the annual exhibition of students' work of Pratt Institute, Brooklyn, the Normal Art and Manual Training classes showed some very interesting work in the Applied Arts—basketry weaving, elementary and advanced work in wood, leather, hammered metal and bent iron. Special mention should be made of the scrap basket illustrated, made of oak, with brass panels, these were etched in a very delightful way and colored to harmonize with the wood. Also should be mentioned the book racks and blotter ends, etc., illustrated. There was not a great deal of leather work, but that exhibited showed improvement over the work of former years.

The classes in Composition and General and Applied Design exhibited a great deal of thoughtful and varied work. There were schemes of decoration for stained glass, mosaics, interior decoration, and designs for posters, magazine and book covers, lamps, textiles, and furniture. But the designs for, and applied to textiles were the most delightful. There was such a right feeling for the proper spacing of a motive color and harmony. Some of those illustrated were printed with a wood block, others were stenciled, and occasionally some embroidery stitches were used to give more character. There were some charming covers for books shown also. Always one of the most attractive exhibits at the Institute is the work in the Metal Department. The hammered work in copper was particularly good, and beautiful in color, it all showed thought and splendid workmanship.

The jewelry attracted much attention from professionals. It seemed almost impossible to them that a student, not having any previous knowledge of the work could in the first year accomplish such creditable results.

The work of Mr. Carl Johonnot was carried out in the true craftsman's spirit, it was simple and refined in design and beautifully wrought. His silver ladle was a most delightful bit of silversmithing. Mr. Johonnot received the silver medal given by Albert M. Kohn, jeweler, New York City, to the most proficient student in the jewelry class.

Y. W. C. ART EXHIBITION

THE art students of the Young Women's Christian Association held their annual exhibition May 20th, in the studios of the building 7 East 15th St., New York City.

As is usual, the year's work of each student was arranged in groups showing the various branches of art they had studied, as design, modeling in clay, wood carving, drawing from the cast, historic ornament, mechanical drawing, charcoal and water color.

In the pottery the hanging lanterns in intricate open-work design were good examples of patience and skill.

A series of sun dials were very interesting; these were worked out geometrically according to latitude. There were several large pieces of wood carving. The oak chest illustrated was designed and executed by Miss L. Cooke, one of the first year students. A copy of an old gilt mirror frame was successfully reproduced by Miss E. Rathbone.

One of the most attractive exhibits was the four long curtains made by the students in the second year class under Miss H. M. Turner. These curtains were stencilled and printed in dull reds and greens, on fine white voile. The design and color scheme were taken from an old Indian hanging that had been given to the school by Mr. de Forrest.

Special mention must be made of the work in embroidery, for it was good in design and workmanship, textile quality and harmony of color. The embroidery bags illustrated were all very charming, every detail had been so carefully thought out.

The handwoven linen bed spread, illustrated, designed and executed by Miss P. Brainerd, was also very beautifully worked with an underlay of Russian linen. First year scholarships were awarded to Miss J. Bosworth and Miss L. Tienken; Hon. Mention, Miss M. E. Gessner; Second year scholarship was awarded to Miss R. Woert and Hon. Mention to Miss P. Brainerd.

KERAMIC STUDIO



Sun Dial

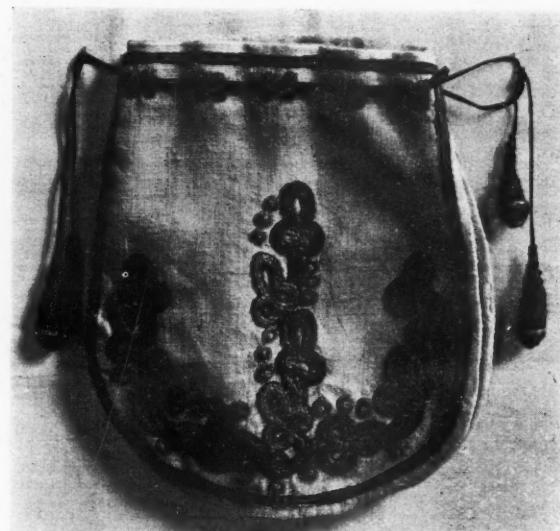


Bag designed and embroidered by Pauline Brainerd on greenish blue linen, in heavy pinkish brown thread, with touches of orange, and outlined in black. The same color was used in the cord and tassels.

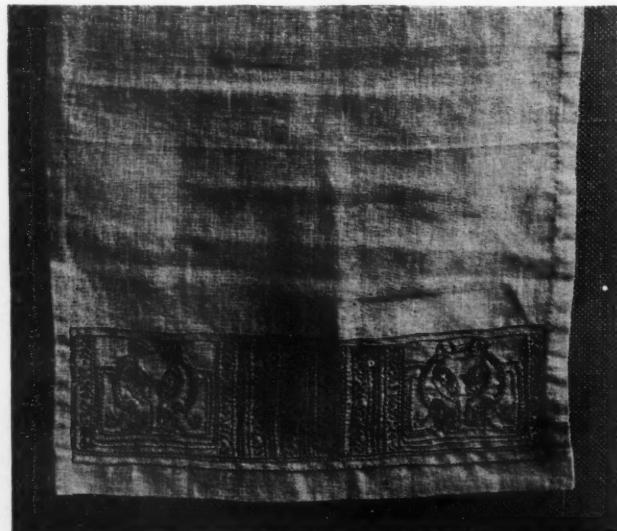


Bag designed and embroidered by Edith Terrill on greenish blue linen, in pale pink and green silk outlined in dark blue green. The tassels were also made of the linen.

EXHIBITION
OF THE
Y. W. C. A.
NEW YORK



Bag designed and embroidered by Gertrude Minicus on heavy pale yellow linen with darker yellow brown, dull olive green linen floss with black outline. These same colors were introduced in the cord and tassels.



Scarf designed and embroidered by Pauline Brainerd on tan colored linen scrim, with twisted silk in blue green, and light yellow green.



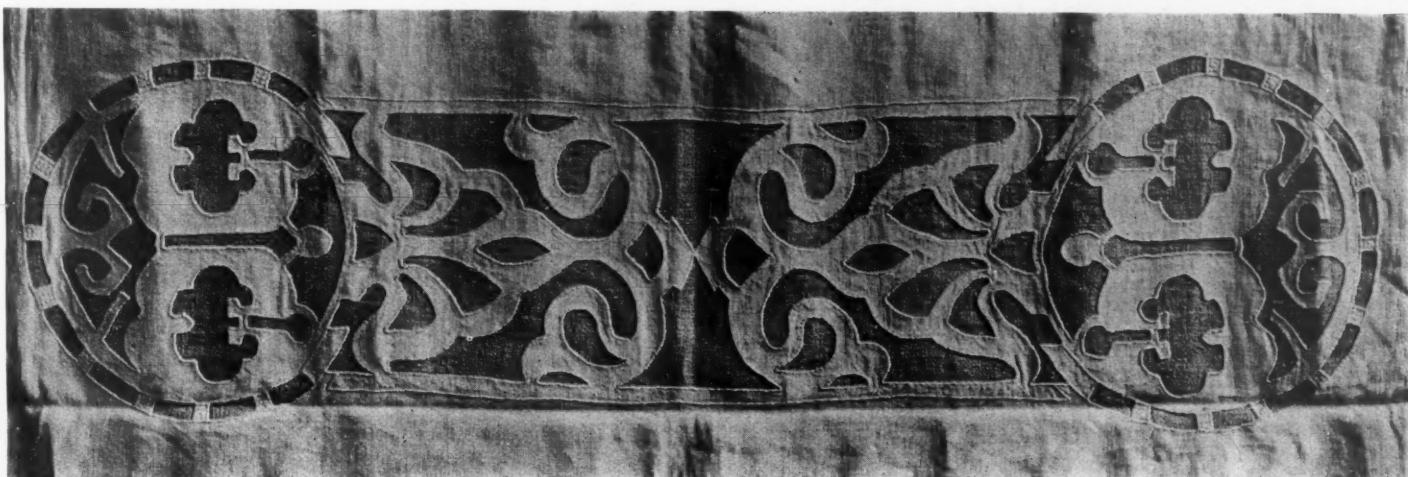
Scarf designed and embroidered by Edith Terrill on soft tan colored linen scrim with twisted silk, in shades of dark blue green, very light blue green, and grayish pink, the background was darned in orange.



Cushion cover designed and embroidered by Olga Silverton on Russian crash with heavy finished linen floss: the light spots in the design were pale blue green outlined in black.



Cushion cover designed and embroidered by Gertrude Minicus on Russian Crash with filoselle in shades of yellow green, soft brown with an outline of black.



Hand woven Linen Bed Spread with an underlay design of Roman crash, designed and executed by Miss E. Demorest

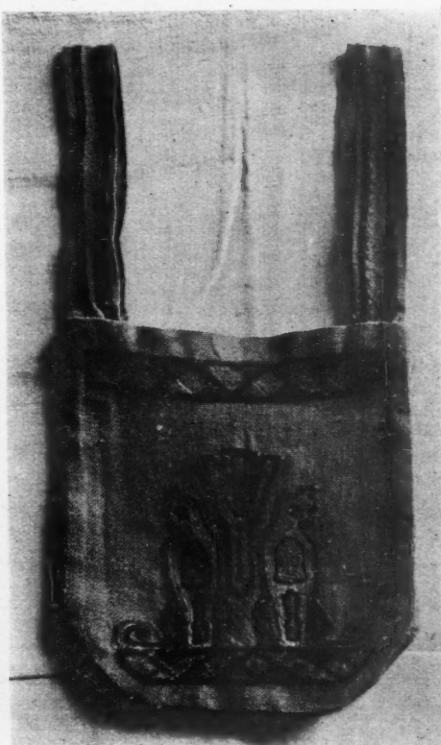


Carved Wood Bellows designed and executed by Miss F. Scouard



Oak Linen Chest carved by Miss B. Twiggs

EXHIBITION
OF THE
Y. W. C. A.
NEW YORK



Bag designed and embroidered by Olga Silverton on dark tan linen in light yellow linen floss with touches of black, pale green and pure orange.

VIENNA CHINA



Vase, No. 111-681, 13 in.
Bonbon, No. 1 Ruth, 4½ in.
Whisky Jug, No. 1052, 11½ in.

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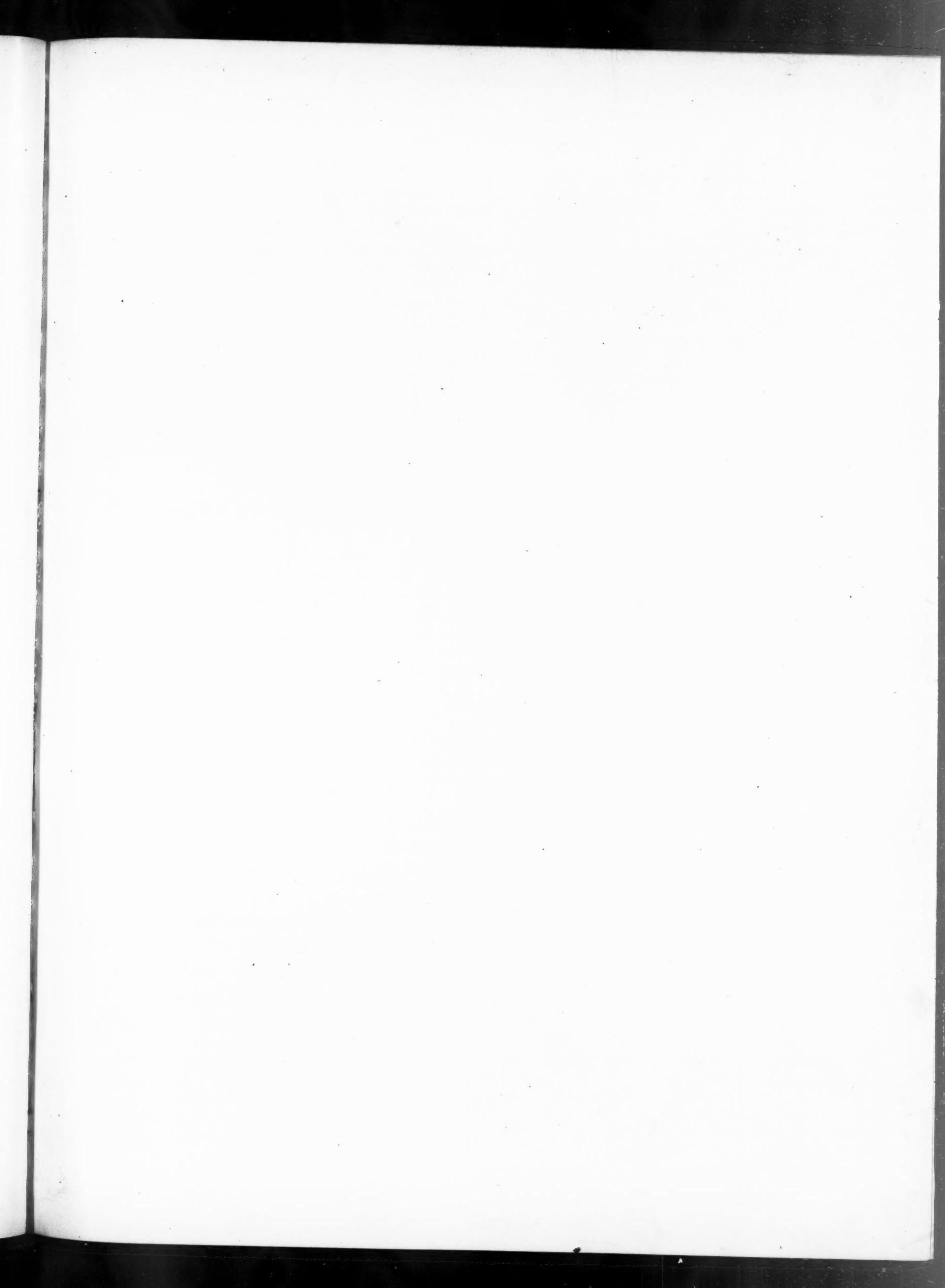
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